MINT.

the middlebury international magazine

issue 1

spring 2022

the creative process
masud tyree lewis '22

letter from the editor

Across cultures, languages, identities, and experiences, art brings people together. Not only does art present us with windows into the souls of the individuals in our community but the very act of sharing one's art says "I trust you", and trust—I believe—is at the centre of any community.

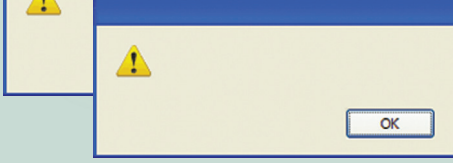
When I connected with the individual artists and editors involved in this magazine, I asked them to share their work with our community. It's a tough ask when you think about it. To have your work published—immortalised—for a group of strangers and friends alike demands immense trust.

MINT was not supposed to be an art magazine. When I first conceptualised it back in December 2019, I wanted it to be this comprehensive international student guide to Middlebury. "Playful. Helpful. Insightful." was the tagline. I envisioned something that spoke to all the answers I so eagerly sought during my first year here. We had a team of editors. A brand and gaining traction. Then the pandemic (spring 2020) started and MINT went into hibernation. Spring 2021 came by and MINT remained on the back burner. Then Fall 2021 arrived and the fatigue of the pandemic, the state of the world, and the context at Middlebury led me to question MINT's very existence. Our editors were not as motivated, the magazine was too sprawling, and this comprehensive guide I envisioned became too weighty for any of us to enjoy.

So we needed to pivot to something that excited us. It just made sense to make MINT an art magazine and I remember the rush of energy I experienced with that decision. I could immediately think of so many amazing peers and friends at Middlebury who give themselves to the arts. The medium didn't matter. As long as international students were sharing what brought us joy, it made sense to publish it. I believe this inherent flexibility will allow the publication to become whatever our community needs it to be—it isn't the outcome but the process that has made this magazine as satisfying as it is. I have been so very fortunate to have had the opportunity to work with this passionate and talented constellation of people.

The creative process is beautifully uncomfortable. Punctuated by wishful thoughts, frustration, elegant compositions, and stacks of errors (software or otherwise—personally my photoshop said "scratch disk full" far too many times while editing this magazine), the process of expressing oneself is imperfect. I invite you to lean into that journey as you flip the pages of this collection. I trust that you'll learn something about yourself, too.

with appreciation,
masud tyree lewis
founder & editor in chief
MINT, the middlebury international magazine



senior editors

MINT's small team of senior editors are responsible for the primary elements of the magazine: conception, content generation, layout, and production. The editor in chief was responsible for all production elements, theme and design, content selection, and adminstration. The layout editor worked closely with the editor in chief to design the magazine's compelling visual composition. The feature content editors conducted interviews with the selected features and then wrote the body copy you will be reading on each page.

masud tyree lewis '22
editor in chief

tenzin gyalmo '23
layout editor

isabela "zaba" peixoto '23.5
feature content editor

crystal zhou '23.5
feature content editor

contributing editors

Contributing editors worked primarily with the editor in chief to produce multimedia content for the magazine. Whereas the senior editors were responsible for a large scope of the magazine, from conception to production, contributing editors were asked to work on particular projects. MINT Digital is the magazine's web presence, available at go.middlebury.edu/mint.

abed abbas '24
photography editor

alexis welch '22.5
photography editor

luci bryson '25
graphic editor

malick thiam '24
videography, MINT Digital

sammy vancleve '22
videography, MINT Digital

david dong '23
videography, MINT Digital

abby schneiderhan '23.5
feature content editor

gratitude

MINT Print, MINT Digital, and MINT Launch are incredible ventures that would not have been possible without the support of Middlebury's dedicated staff and generations of student leaders. Alongside saying thank you to our editorial teams and feature artists, we would like to thank the following individuals.

valerie costello,
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miraal naseer '21,
managing editor '20

nina ng '23,
interim editor in chief '21

bruno coelho '24,
milc coordinator '22

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martin troska 17

afua bonsu 30

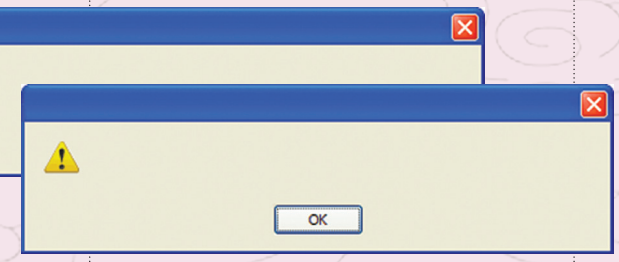
akari tsurumaki 34

masha makutonina 10

alexis welch 20

ifechukwu onuorah 18

masud tyree lewis 40



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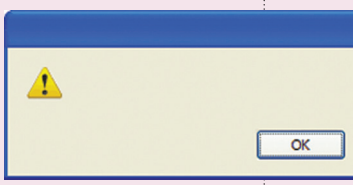


What motivates you to dance?

Even as a child, growing up I always loved dancing, and I was bullied a lot in high school and growing up just because I love dancing. It wasn't something that a lot of people in my community did. I remember when I started my own dance club in high school, somebody said—I still remember it to this day—"Oh, you're the laughingstock of the school." It was painful, but I also think that that was also a good reminder that not everybody is going to be happy with what you do. Not everybody is going to be celebrating you as an individual. Not everybody is going to celebrate what you love. That's okay, you know you don't do it for them. You do it for you.

And so, when I joined Evolution Dance Crew (EVO) in my first year at Middlebury, an environment that fully supported what I love and what I do, and constantly pushed me to be better than the person I am, it made me so happy. I think that's when I've become very serious about my craft. Oh, when I performed at my first EVO show, that was the first time where I felt fully and wholly celebrated for loving to dance and performing. I started choreographing more.

What themes and media do you hope to explore next?

I have such a sweet spot for landscape. I love traveling. I love seeing landscapes that I've never seen before: rainforest, mountain lakes, seas-- I love the sea, even though I can't really swim. I love those very harrowing landscapes, the ones that are very bare, and stripped of any human contact. I would always see myself dancing in those kinds of locations specifically. I love dancing indoors or having what I have on stage, but I think it would be really fascinating and intriguing for me to dance, on a landscape that I'm unfamiliar with and see where that takes me.

Where do you see your personal philosophy manifested in your work?

My most important personal philosophy is to be kind, compassionate, and patient. To breathe and come back when I feel ready. It's really hard to convey fully your purpose and expectations with people. Whether that is with someone you're teaching your dance to, or people in general, no matter how hard you try, it's never going to be 100% translated, and to be okay with that. Not everybody's going to receive whatever you said the same way.

Seiha San

2022 | Cambodia; Switzerland & Middlebury
Favorite Spice: Shitor

seiha in the floral forest
abed abbas '24

photography by
todd balfour

Masha Makutonina

2021.5 | Odessa, Ukraine | Favorite Meal: (honest) Borscht, (fun) Syrniki

How did you start making film?

I used to think I discovered the art of film at Middlebury but recently I realized (connecting the dots) that it started much earlier. I was raised by grandmother (both my parents worked) and didn't go to kindergarten so my supervisor was TV. I lived in a very urban area so I couldn't play outside much.

I found comfort in finding stories and company in visuals and film and was

fascinated by the power of film to bring joy and give us something to talk about. Theater sort of came about by extension - I was curious about how actors portray their characters. Doing theater made me wish more international students or students from diverse backgrounds did theater. I hope I can inspire people to bring their accents and the way they look and were brought up to the stage.

Any tips for students just starting out in film or theater?

This is a great community and there are so many projects to get involved in. If you have any doubts, just think why NOT you? We are desperate for all types of backgrounds and personalities in film & theater projects and people think you have to make a choice between the arts and a more practical route but you can do both! Start slow.

Visit Masha's portfolio at vimeo.com/mashamak

dreams of clouds
masud tyree lewis '22

jealousy —- dog and men
lynn yan ‘24.5

bare

I love the way the wind hums softly,
Like it's breathing just for me

And the way the grass feels
Like a beating heart
Under my bare feet

The way the sky opens up
Engulfing me in blue

The way there is just enough room on
the hilltop
For me to sit
Legs unfolded
Arms wide at my sides
Back stretched

I love the way the trees talk back
When I whisper to their leaves

The way the light dances off the trees
Like a prima ballerina
Ready to start the show

I love the endless silence
The permission to be
Alone

isabela peixoto '23.5

Nina Ng

2023 | Shangai | Favorite Spice: Coriander

MINT Magazine's cover art was designed by Nina Ng.

What would you say are your common motifs?

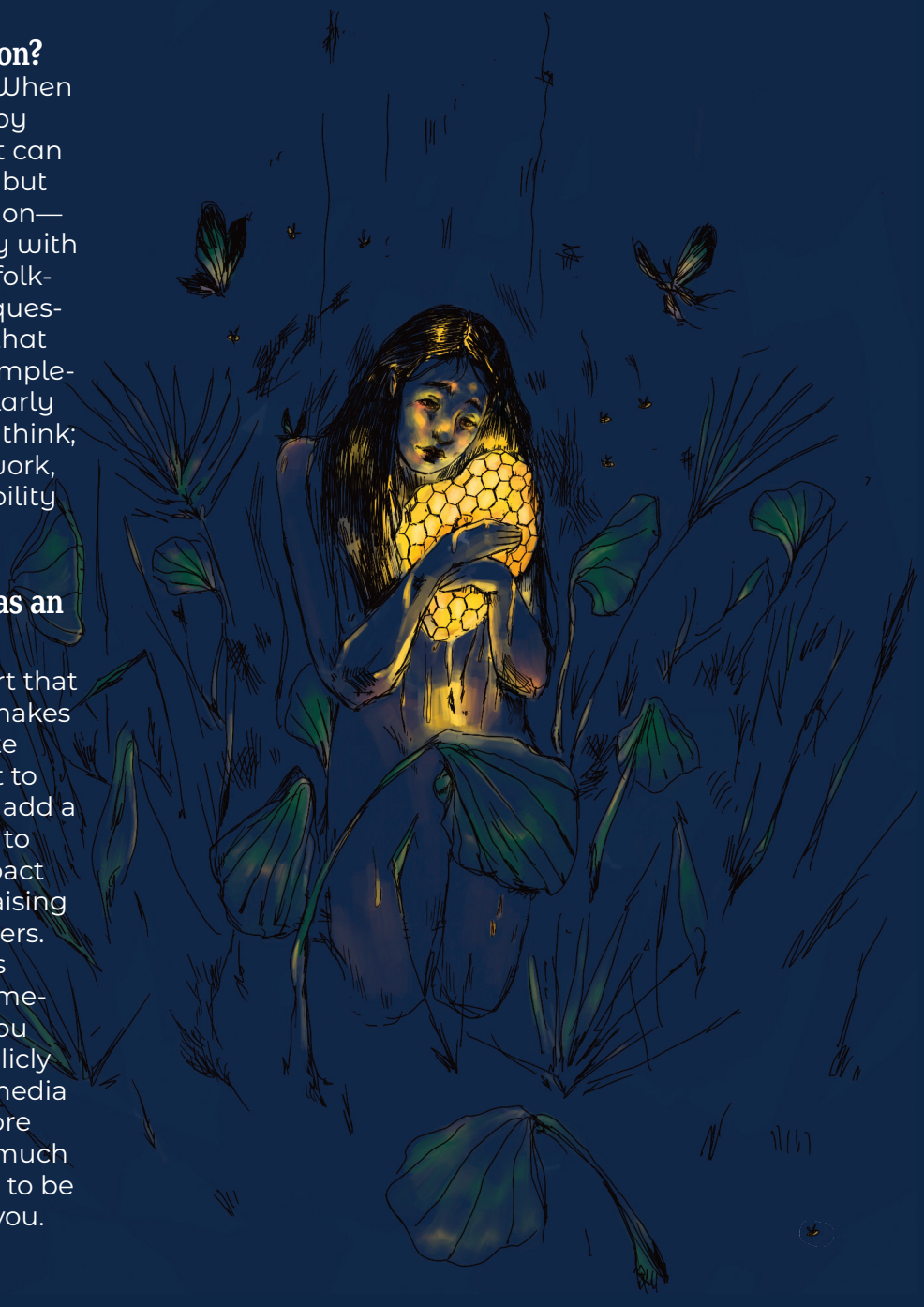
Lots of bamboo and botanicals, water, the feeling of being lost, reverie, and memory.

From where do you draw inspiration?

I draw inspiration from music. When I think about it, I am inspired by how immersive and abstract it can be. I played the violin for 14 years but only really fell in love with it later on—now, when I create art, it's usually with instrumentals in mind. I suppose folklore and heritage also come into question; I'm grateful for the diversity that surrounded me, growing up. It complements my love for poetry, particularly of Sylvia Plath and Mary Oliver, I think; considering the escapism of my work, you can generally trace compatibility with illusion.

How do you see yourself growing as an artist?

I want to start getting more into art that resonates with other people and makes them feel things. I just like to create pretty things, really, and I still want to continue doing that. But I want to add a more community-oriented aspect to it —I honestly just realized the impact of visual arts when I started fundraising commissions, last summer, on others. Art had never had much emphasis growing up; it was just there, as a medium and an intellectual pursuit you did privately and I never really publicly enjoyed it. But I think with social media you get to engage with people more frequently as artists and see how much it affects people. So I think it's nice to be more responsive to those around you.



production capture

seiha in the floral forest
alexis welch '22.5

photographed
seiha san '22

How do you work through creative blocks?

I think boredom is a very important part of the creative process. I remember reading some articles online arguing that boredom and being bored is very important for creativity in general. Many times I was creating something I felt like it wasn't enjoyable or it didn't seem to be meaningful and things like that. I think I didn't necessarily try to overcome it. I tried to trust the process of the choreographer or leader at that time that we're just going to go through this and make something and we can edit later or make different choices. And so many times afterwards after we added something, we put it into the context I was like, oh, this is how it feels, or like oh, this is different. Or sometimes we just throw something out. You spend a lot of time working on something and it doesn't feel right or like you want to use it and you just throw it away. It was still a time of exploration so I don't see it as a lost time. But yeah, being bored is great, to some extent.

Do you have any pre or post performance rituals?

Just being together. Breathing in together and being silent together before performance in general for a few moments. Acknowledging that we're about to go on and we're in this together. After the performance just a hug.

photography by jonathan hsu

martin troska

2021 | Czech Republic & Middlebury

Favorite Spice: Basil

ifechukwu onuorah

2023 | Abuja, Nigeria | Favorite Meal: Jollof Rice

What inspires your style?

Growing up, my parents were very strict, and I dressed for their approval. Being at Midd, I finally had the freedom to dress how I wanted but I didn't really know what that meant. Naturally, I was really excited to wear all the clothes I could never wear; the skin-tight clothing, shorts, low back dresses, crop tops, etc, but I never felt comfortable wearing those because it was unknown territory to pull them off. During freshman year, I settled for athletic clothing and casual wear

because that's what I saw everyone wearing. I just wanted to be comfortable and fit in without drawing too much attention.

Then the pandemic happened and for the rest of Spring 2020 and the summer, I lived with friends I knew from back home. I cannot even begin to describe what that did for my confidence. I loved watching them get ready and seeing how confident they felt in their clothes. They also helped me embrace a lot of insecurities I had especially with hyperpigmentation. They created an environment where I felt comfortable and safe. Thus began my era of exploration. I did A LOT of online shopping and bought clothes that I'd always wanted to wear and clothes that I could never have seen myself wearing.

Presently, I don't have a definite way of describing my style. I love wearing bright colors. In a way, I feel confident because of how I'm dressed, and how I'm dressed makes me feel confident. Nonetheless, I think my style is ever-evolving and I'm always willing to try out new things and push my boundaries. I am struggling to maintain a balance between style and comfort, but I'm so proud of how far I've come.

ifes in the floral forest
photography by
david dong '23

collage by
tenzin gyalmo '23

alexis welch

2022.5 | British Columbia, Canada | Favorite Food: Grandmom's Yorkshire Pudding

Describe your dream project?

What I really love is concert photography and it is something I am interested in pursuing post college. It is the most adrenaline-inducing balance between action, and portraiture. Plus, there is the added challenge of capturing the essence and energy of the experience. Say for example there's only 10 people in the room, but it's an amazing and engaging performance. How do you translate that to an image?

How do you work through creative blocks?

Oh my gosh. I'm in one right now. I don't know if it's leftover pandemic residue, or being 20 and having done photography for almost a decade now. I definitely feel burnt out.

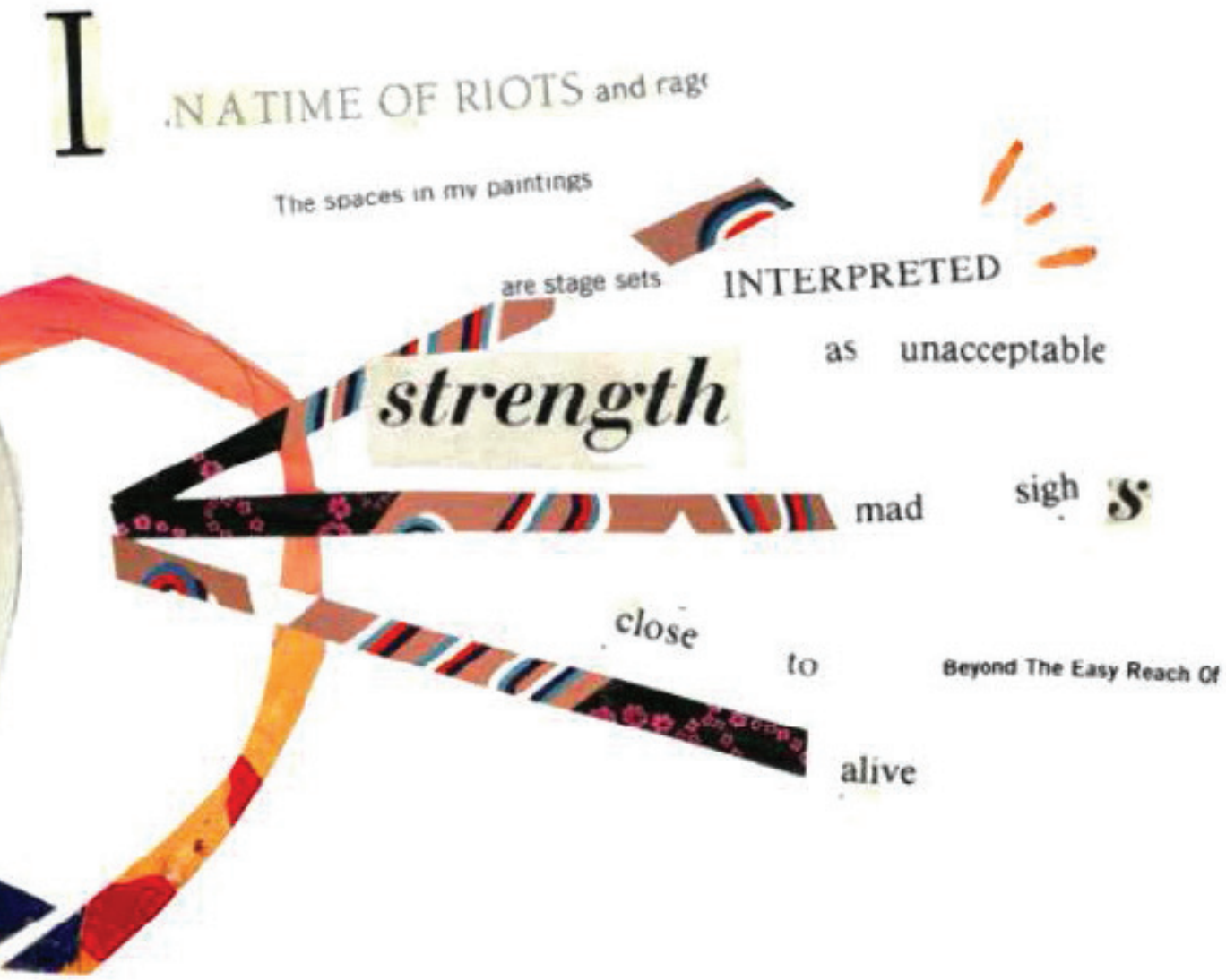
Sometimes I get so tired working on Lightroom. It's just hundreds and hundreds of images to sift through and edit. I find switching up the medium I am using helps a lot. For example, I like to get more hands on by working with collage or woodprints. It is nice to take space from things, so I'll be energized to return to it when I feel ready.

I sometimes get nervous when I imagine my art mixing with my job. I feel incredibly grateful that people want to pay for my work, but I don't want photography to become detrimental to my being. I don't want to become fed up with something I'm so in love with.

What themes do you want to explore in your next project?

Right now I'm taking a class called Writing Gender and Sexuality and we have a fiction writing assignment later in the semester. I think it would be really interesting to look at gender as a performance through the photographic lens. I want to try and portray different personas in that way and create more of a narrative for my character before I shoot rather than in the moment.

see it



g spot
luci bryson '25

dedication

to love, literature,
alliteration, & assonance—

em-dashes & ampersands;

semi-colons, library stacks,
parallelism,
& pathetic fallacies.

to words, melodies, pen, & paper.

they clear my head
& pull me out of lows
like nothing else can.

the sea in vermont
she exists in two places at once —
one foot crunches leaves of scarlet,
the other leaves a print in the sand.

she wakes up,
unsure of whether she dreamt in her
mother tongue.

she eats rice with a teaspoon
and daydreams of sprinkling spiced salt
over mango.

under her wool coat
she wears tie-dye blue rayon shorts
and a thin white top.

pim singhatiraj

2021.5 | Phuket, Thailand | Favorite Spice: Lao Gan Ma

From where do you draw inspiration?

Emily Dickinson's use of em dashes really inspires me, and since then I've loved writing with em dashes. I love Ocean Vuong's works. Definitely Audrey Lorde. A lot of the authors I've read from my literature classes here. Karin Gottshall, the poetry Professor I've taken all my creative writing classes with. Verbal Onslaught as a space where I've shared most of my poems. I would even say that the buildings and the landscape of Middlebury inspires me, not so much in the Robert Frost way with like the snow, birds, leaves, and the nature of it, not like Mary Oliver. I wrote an entire chapbook where I labeled each poem with where I wrote it. The buildings and my associations with each of them/ memories, emotions , and particular pieces and times in my life as a college student inspire me

Do you have a favorite poem that feels particularly fitting right now?

"The most beautiful part of your body is where it's headed. & remember, loneliness is still time spent with the world."

Ocean Vuong
Someday I'll Love Ocean Vuong

What is your personal philosophy, and where do you see it manifesting in your work?

I really like the idea of seeking discomfort. No matter how hard it is, it eventually will lead to growth. To not be afraid of being more vulnerable and to really bare my soul in my writing, no matter how uncomfortable that is.

[129; 207; 262; 501.]

rushing is the antidote of happiness,
so i'll take my time
with you.

i'll live in the unspoken
for as long as our footsteps
keep dancing around these rooms—

softly, slowly, gently,
this is the tempo
of my heart.

soft as the night
when our wolf warded off
the invaders,

tender as moonlight through
the sheer curtains;

gently, gently,
as gentle as you are soft.

i tuck your hair behind your ears
i sweep orange across your eyes
[any excuse to
touch you—]

i'll sleep
anywhere we have graced the halls.

a farewell to four years
11:53 pm / january 22, 2022
[excerpt]

as you walk through the
double doors into the frigid night,
you look back, realizing this is
probably the last time
you'll ever exit this building
as a student. you used to
call this house your home.

as the tears fall, you contemplate—
is this affect the result of
a profound sadness,
or is it a deep gratitude
towards all the memories you've made
in the past four years?

perhaps a bittersweet farewell
is in place. it is the mix of both,
and more.

somos amigos

i'll call you
before i go to bed
after 12 am in the library.

i'll call you when i'm crossed
& all i want is [for] you
to meet me at the intersection—

i'll fight the intruders
& raise a wolf with you,

i'll sleep on the couch
while you sleep on the floor;

i'll keep you up 'til 5,
'til the woman outside starts
screaming,
& i'll close
the blinds.

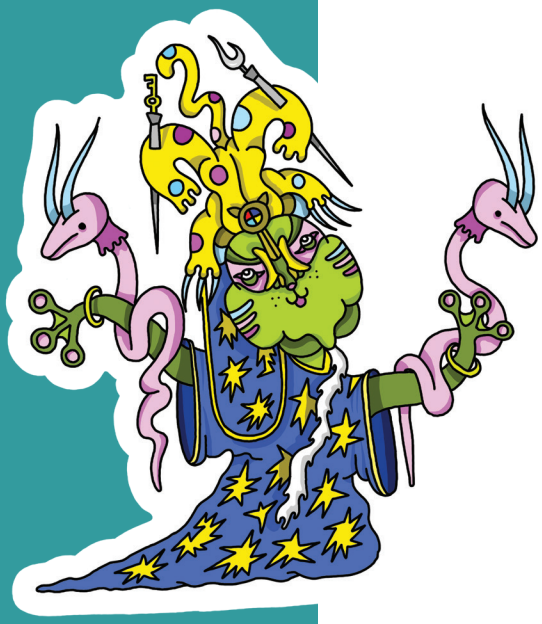
i'll give you my necklace
& stick post-it notes in your pocket,

i was too high
to remember
the heater,
where i rested my back pain
& you held your hands to mine—
i lost track of the minutes
[or seconds] but my palms
remember
[do you]

i'll repress
my desire
to lay my head on your
shoulder, & pin it
on the indica.
[it'll come back
in flashes
4 months
from now]

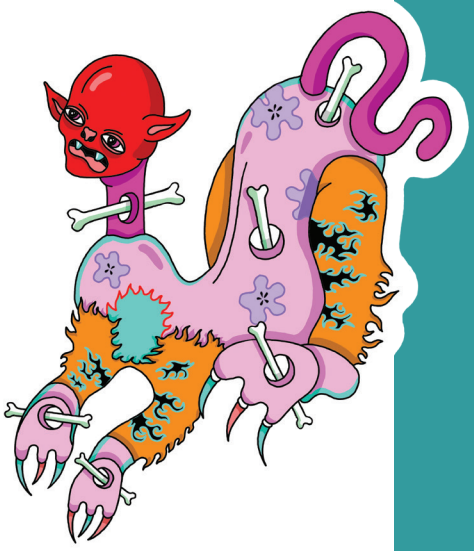
i'll drive 5 hours
to see you &
we can split
the airbnb;

Blend In....



Looking around
Finding ones like me
Like myself
That know what my home
And its stories
Sound like
Feel like

Looking around
Cuz that's what we always do
We look for
Like a new born from an egg
That looks for its mother



Yet
The void
Bigger than ever
Fills me
Slowly and deeply
It chokes me
I cannot breathe
Home is nowhere
Lost
And yet
I try
I blend in
Blend in
Color myself
To look like i'm an art piece like you
I dance to songs i wasn't born to
I move to rhythms that have never circulated in my blood
Or had never touched my ears

But I am not these songs
Or those rhythms
Neither these flavors
Nor those moves

Nothing

I am myself
Yet Feeling
And filling
a void
To be part of beyond me's
...

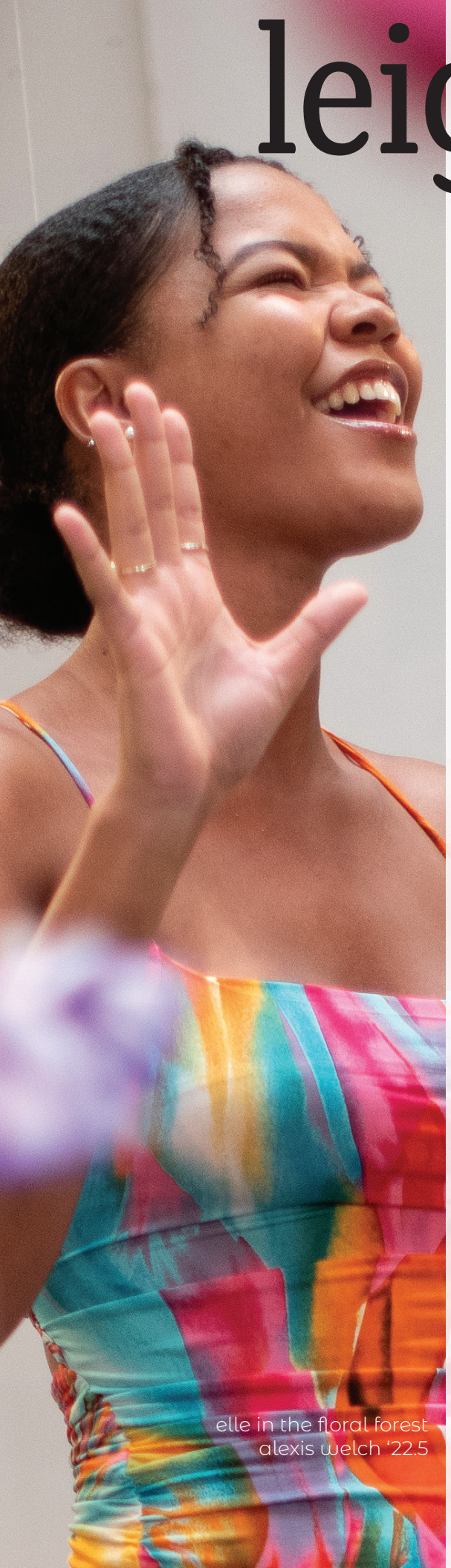
leili manafi '22

illustrations by
misha poklad '22

leigha francis

2025 | Kingston, Jamaica & UWC Thailand

Favorite Spice: Jerk Seasoning



elle in the floral forest
alexis welch '22.5

Who is ELLE?
What is ELLE Music?

Elle is my stage name, but I chose it because I wanted it to be something that represents me. L (Elle) for Leigha. I usually have so many issues with my name because people don't know how to pronounce L E I G H A. I really want something that I can step into in a space, and through it embody whoever I think Elle is. I want to make Elle music something that will last and something that I could be held accountable for. It's one of my biggest passions, and I want to put everything into it. Seeing my sister and my father really move forward in their industries, and how hard they've worked in that, and how much they believe in me and my craft, is inspiring.

Who are your role models?

Lauryn Hill. Alicia Keys. Jamaican artists like Sevana and Naomi Cowan. Jamaica. Our culture is so rich, and we have so many avenues for creativity that I feel like has really inspired me to get into singing in the first place. My family is very artistically oriented. My father's a photographer, and one of my sisters is an artist and the other works in public relations and music video production. I'm very much surrounded by creativity, and by— you know— the juices. There is also my grandma, who I think is just an amazing, amazing, amazing, amazing woman. She was so poised and elegant but also so funny and down to earth. She's somebody that I want to emulate. She's definitely one of my biggest role models.

What themes and media do you hope to explore next?

When I go home my goal over the summer is to produce my own song. I want to release an original song and have a whole music video for that. I have three ideas. I'm still kind of juggling with what the title is going to be for the first one, but I think it might be "Don't Forget to Smile."

The story behind that is when I was in grade 7, I had braces, and my smile changed because of my braces. I was bullied because people thought I looked like the Joker. I got really self-conscious about my smile. When I was in the end of grade 8, the drama teacher told me "I love your smile." And when I told him about what people were saying about it, he was just like "no, no, no, no!" He then started calling me Joker because he loved my smile. The song stems from turning that story into something beautiful and learning to love yourself and different parts of yourself that other people may not.

Visit ELLE via the QR Code:

production capture

elle in the floral forest
abed abbas ‘24

photographed (left to right)
alexis welch ‘22.5
leigha francis ‘25
masud tyree lewis ‘22

afua bonsu

2023 | Accra, Ghana | Favorite Food: Tuozafi and Ayoyo

afua in the floral forest
abed abbas '24

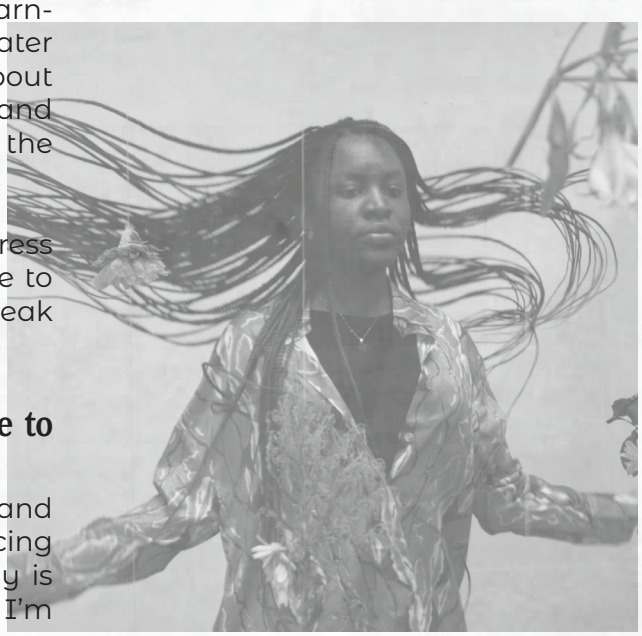
What is your history with the arts?

Growing up, I was a performing arts kid so I was singing, acting, making speeches, dancing and drawing. I think I started dancing in fifth grade. I think I started being more consumed by dancing around fifth grade because my school made more dance performances available for eventsI stopped acting in sixth grade. I forgot my lines once and never wanted to act again. .

> "my body is able to memorize better than my mind

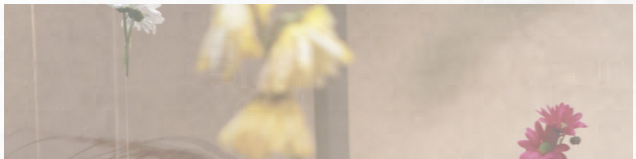
When I got to Midd I did not want to do acting again. I think because of my accent and because I'm so scared of speaking in front of people, and having to memorize lines, I prefer doing things behind the scenes or just learning about the history of theater so that's what my theater mind mostly revolves around. I like learning more about theater, and I didn't want to totally ostracize myself and be away from it just because I didn't want to be on the stage speaking.

So, I felt like dancing was a way that I could still express myself without having to speak and my body is able to memorize better than my mind. I would rather speak with my body than speak with my mouth.

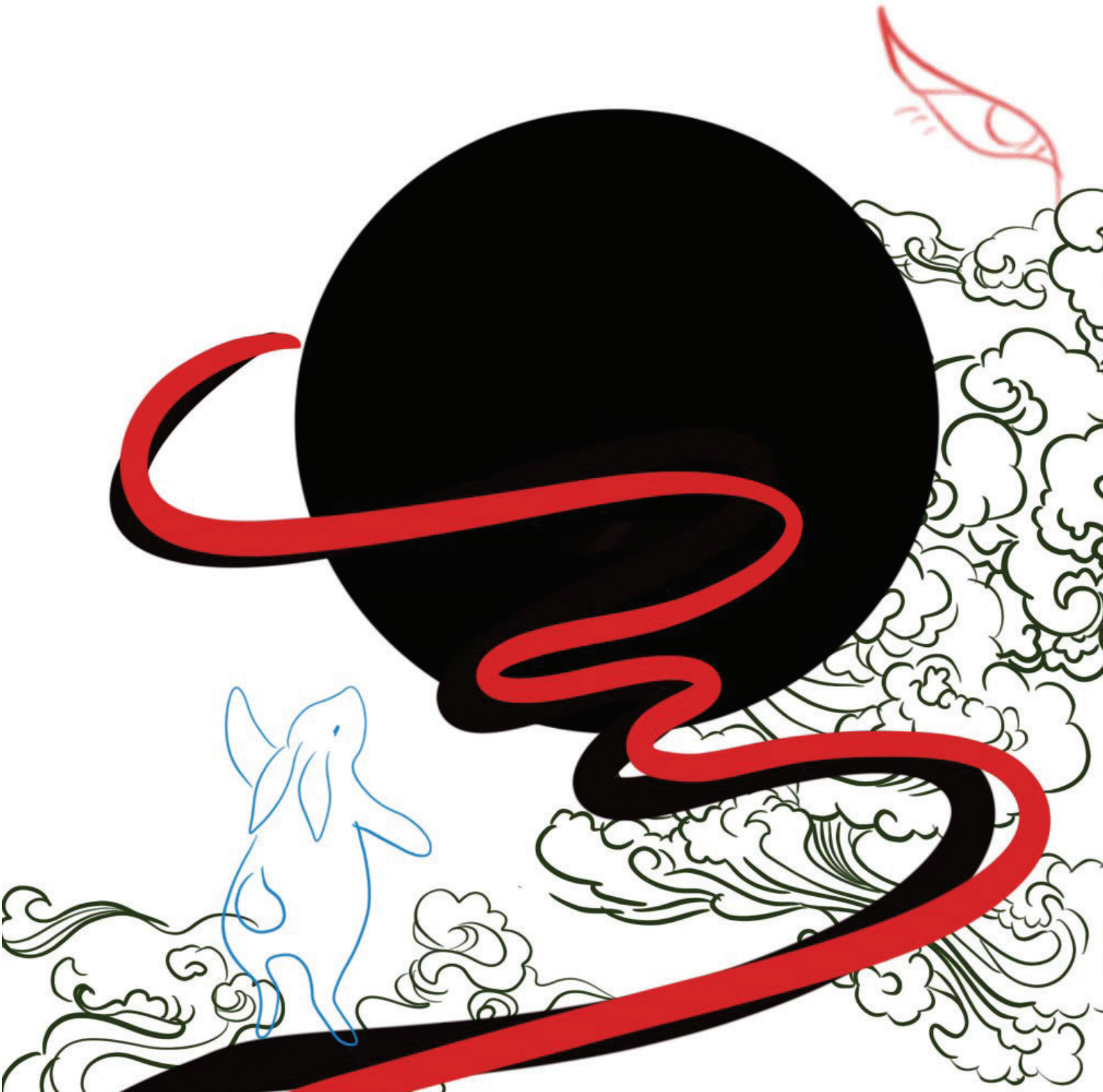


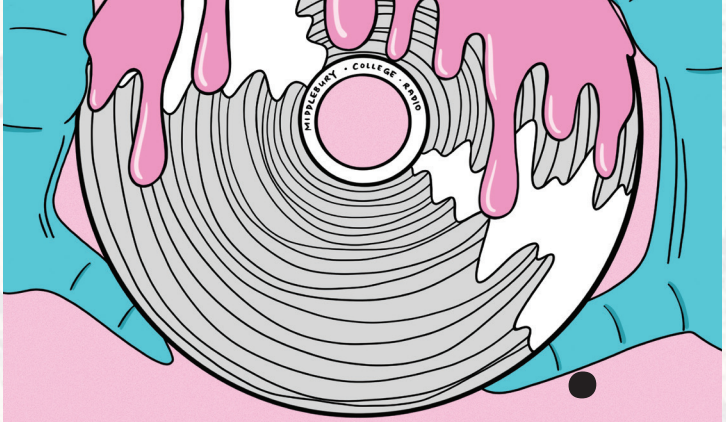
Do you have any other media you have or would like to explore with dancing?

I think this is simple, but I try to emphasize the dance and the energy that I'm putting into the dance. My dancing styles don't look like dancing without energy. Energy is the most important part for me and for my dances. I'm not really big on anything around the effects or like pops and things, just the energy.



over the moon
crystal zhou '23.5





pia contreras

2022 | Puerto Rico | Favorite Food: Asopao

Where do you draw inspiration from?

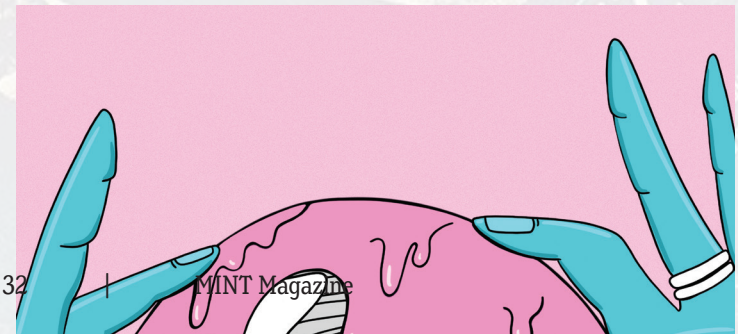
Something I found really helpful is looking at other artists. Other people are really really talented and you can get a lot of inspiration and ideas and it opens doors in a way. One thing I've gotten out of a lot of my art history classes which I really enjoy is that you learn a lot about different artists from all over the world and from a bunch of different time periods and it's really fascinating. For a whole month I was mesmerized by mosaics and mosaic making, it's so awesome. I think about a lot of the ideas I have. I think it's like churning in the back of your head and when I'm about to fall asleep I think of it and I need to jot it down in my notes app.

What would you consider to be your signature?

I'm really drawn to bright colors. I think that's something I've been gravitating towards and that's something that has been consistent but it's been shifting a little bit too. I've kind of been going back to neutrals which is exciting in a different way but maybe not as exciting to me. It's fun to explore cause its something different but I am a really big fan of really vibrant colors.

What is your dream project?

My dream project is to build a sofa. I'd also love to to create a pattern and screen print the fabric for the cushions.



alexis in the floral forest
abed abbas '24

photographed (left to right)
alexis welch '22.5
malick thiam '24

production capture

akari tsurumaki

2023 | Tokyo & Middlebury | Favorite Meal: Stir Fry

akari and kexin in the floral forest
abed abbas '24

How did you start dancing?

I never really saw myself as much of a dancer. And as Martin said I also fell in love with a dance department at Middlebury after taking an introduction to dance when I couldn't get into any of the courses that I wanted. I think I fell in love because they really affirmed everyone's creativity. It's not about technique or how long your neck should look or the angle of your body just about what you're what you choose to present as an artist. It's amazing.

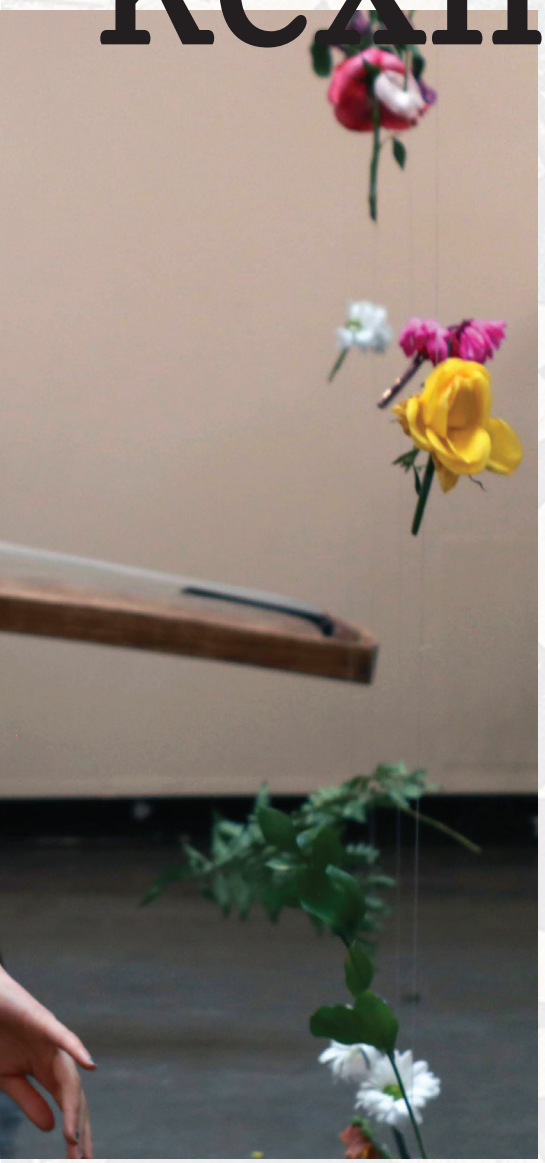
Do you have any pre or post performance rituals?

There is an exercise we did a couple of times when we were preparing for improvisation that I really liked. At the end of one session, Kexin (our musician) would make a sound using her instrument and then one by one everyone takes the energy of the sound and embodies that in a piece of dance and then passes that energy to the next person and you go around doing an interpretive dance of that and the last person passes the energy back to her and Kexin closes with the last note. It was very satisfying to me because it gives one person one by one time to close the piece and to give back to the musician which we really appreciate.

What does connection mean to you?

Improvation makes me connect with myself, my body and my intuition. That doesn't happen all the time. In dance it's about your intuition and your movement. It's very affirmative of our personalities and lived experiences.

kexin tang



Who are your biggest artistic influences?

Traditional folk music. Wang Zhong Shan. For traditional folk instruments, we learn pieces to attend competitions. Basically, we were just trained to get approval from other people. If you try hard enough, you can get people to clap for you. And then, after I left the country, I learned the pop songs that I like.

Have you tried to compose music yourself?

I haven't tried composing, but I practice improvisation with my friends, like Akari. Sometimes we would hike somewhere and find a beautiful place and dance. That's what my friends taught me, because before there was definitely a censor in my ear because I've been trained classically for so many years and the idea that there is a right way of doing music. What I've learned from my friends is that there's no right or wrong, and artistic creativity. The confidence inside makes them believe in it, and then you live in it.

Do you see your personal philosphy manifesting in your work?

There's this writer who talks about writing two words on your tired days. When you actually bring yourself to do it, you realize that you won't be satisfied with just a first name and last name. When I'm too lazy, I tell myself: it's okay, just practice for 15 minutes. And when 15 minutes are up, I still want to play more.

2022.5 | Chengdu, China; Middlebury & New Mexico

Favorite Spice: Szechuan Numbing Peppercorn

akari and kexin in the floral forest
abed abbas '24

How did you start?

I didn't really do anything related to drawing when I was little and all of the sudden it just hit.

For many people who do art, it's a lifelong journey and they start from their early childhood. That wasn't the case for me. I only got into drawing when I was maybe 15 so it was kind of late. I never drew as a child and I never considered myself particularly artistic, but I think suddenly it just hit when I became friends with lots of people who did art. At my Ukrainian school I was in a chemistry class but was friends with many kids in the design class and they seemed so cool and I think I got inspired by the people around me just drawing something and making little sketches. It all kind of culminated in me being very interested in art. I started exploring art history and that was kind of my main thing. Then I went to high school in hong kong and got more liberty to experiment and select things that I really liked cause I was so far from home. Initially I wasn't taking art as a subject but something inside me told me I had to. And I did it and it was a great experience, I had a great teacher. It was really where my passion for art came from. When I say I didn't do art as a kid I mean I didn't do it conventionally. I didn't draw, I didn't make conventional art. I remember myself always drawing maps and coming up with cities or landscapes, kind of creating these Island worlds. I don't know, it was some part of the game I was playing in my head. And now actually thinking back to it, I understand that that's actually where my passion for art comes from and in particular I'm very interested in graphic design. That connection is very obvious to me now but back then I had no idea where that would lead me. So yeah that's how I started making art and now I cannot imagine my life without it. That's the only thing I'm truly interested in.

Describe your dream project?

A dream project would be an animated short or something because it would combine all of my three passions, art, drawing, filmmaking, writing and graphic design. I think that animation is where all the things I intersect. But it's a very time consuming medium and it's really hard to work on an animated short on your own, but hopefully I'll eventually have a chance to work with a team of creative professionals, and we will be able to work on something super fun together.

2022 | Kyiv, Ukraine

Favorite Meal: fermented fish beetroot with potatoes

misha poklad

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the editor's feature

masud tyree lewis

2022 | Georgetown, Guyana; Singapore & Middlebury | Favorite Spice: Cinnamon

art of food

How did you start cooking?
I grew up in a family that loved to cook! It didn't matter what it was or where it was "from", once it looked tasty we made a point to try it out, at least once.

I was definitely a little too ambitious about it, though, and found myself concoting the most unlikely and experimental of combinations. It got to the point where my mother had to restrict my access to the kitchen because I stopped cooking out of neccessity and was cooking purely for discovery.

But I never lost that curious spirit—that deep desire to explore the art of food. Living away from my family during breaks meant that I had the perfect opportunity to do this exploration.

What and how do you like to cook?
Baking has been my technique of choice. Pastries, cakes, confits, pies, pizzas—pretty much if we can put it into an oven (and sometimes even if we shouldn't) I will. Over the last year I've grown attached to lavender! In both sweet and savory dishes, lavender adds an incredible floral freshness and deep maturity you simply can't not appreciate. My go-to bake is probably lavender and wild blueberry rolls.

What's a challenge you've set for yourself?
I make a point to cook without recipes. It's very risky but I also don't taste my food until it's done! I've been trying to teach myself to predict the outcome by the scent, texture, and colour of the food. It hasn't failed me yet so maybe it's working!

spiced apple and eggnog custard pie
masud tyree lewis '22

PRODUCTION CAPTURE

production capture

ife in the floral forest
abed abbas '24

photographed (left to right)
alexis welch '22.5
ifechukwu onuorah '23

cover art by nina ng '23